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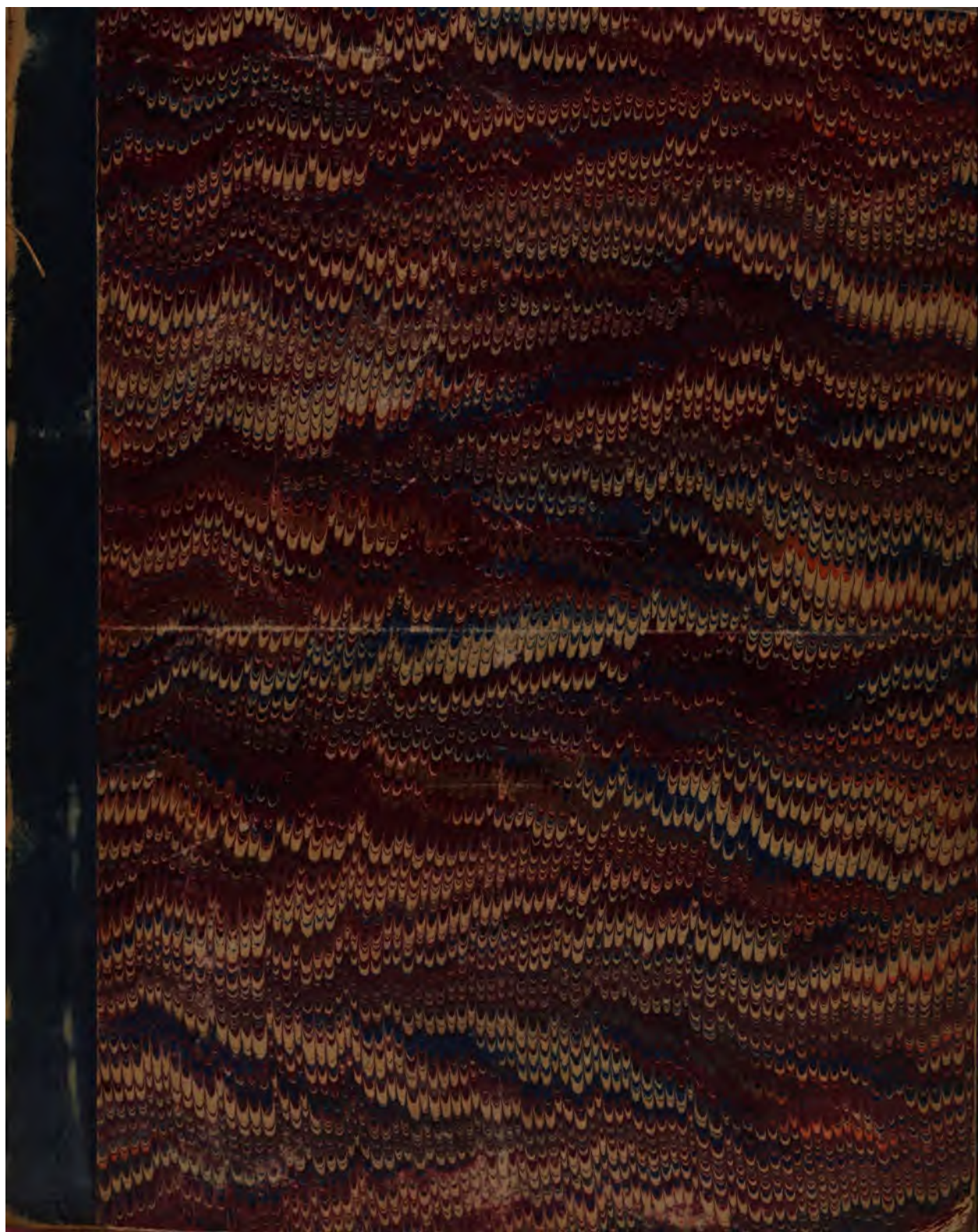
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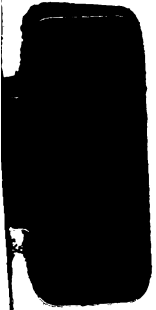
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OF *SPECTATOR PAPERS*

Printed from Mr. Addison's MS.



Two hundred and fifty copies printed by

BELL & BAIN.



*Such reliques [says Dr. Johnson of the Milton MSS.
at Cambridge] show how excellence is acquir'd;
what we hope ever to do with ease, we
must learn first to do with diligence.*





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CONTRIBUTED TO THE SPECTATOR
BY MR. JOSEPH ADDISON*

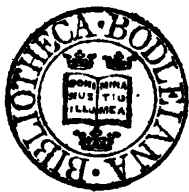
*Now first Printed from
His MS. Note Book*

I. OF IMAGINATION

II. OF JEALOUSIE III. OF FAME

*"Cum relego, scripsisse pudet, quia plurima cerno
Me quoque qua fuerant iudice digna lini."*

DONE AT GLASGOW M. DCCC. LXIV



270. e. 11.

"Ἡ δὲ (ἀρετὴ) ποιητῶν συνέχεται τῇ τοῦ ἀνθρώπου· καὶ οὐχ οἷόν τε ἀγαθὸν γενέσθαι ποιητὴν, μὴ πρότερον γενηθέντα ἀνδρα ἀγαθόν."

"*AMPHION*, One that by his natural eloquence cauf'd rude people to live a civil life."

Men that were eloquent. A Dictionary by Henry Cockeram.



"Addifon's taste is fo pure and his *Virgilian profe* (as Dr. Young styles it) fo exquisite, that I have but now found out, at the clofe of a critical life, the full value of it."

Hurd to Maſon. Nichol's Anec. vi. 610.

"Quand le flegme eſt joint à la douceur, comme dans Addifon, il eſt auſſi agréable que piquant. On eſt charmé de rencontrer un homme enjoué et pourtant maître de lui-même."

"One may juſtly apply to him what Plato, in his allegorical language, ſays of Ariſtophanes; that the Graces, having ſearched all the world for a temple wherein they might forever dwell, ſettled at laſt in the breſt of Mr. Addifon."

"Pure phraſe, fit Epithets, a ſober care
Of Metaphors, deſcriptions cleare, yet rare;
Similitudes contracted ſmooth and round,
Not vext by learning, but with Nature crown'd."

"Cette puſſante ſève germanique crève, même chez Addifon, ſon enveloppe claſſique et latine. Il a beau goûter l'art, il aime encore la nature. Son éducation, qui l'a encombré de préceptes, n'a point détruit en lui la virginité du ſentiment vrai."

*"Omne vaser vitium ridenti Flaccus amico
Tungit, et admissus circum prœcordia ludit."*

*"CHENOMICON, An herb whereof Geefe are fearful."
Herbs. A Dictionary by Henry Cockeram.*



*"M. de Chateaubriand se glorifiait de-n'avoir pas admis une seule élisien
dans le chant de Cymodocée; tant pis pour Cymodocée."*

*"Poets lose half the praise they would have got
Were it but known what they discreetly blot."*

*"Sæpe stylum veritas, iterum, quæ digna legi sint
Scripturus: neque, te ut miretur turba, labores;
Contentus paucis lectoribus."*

*—————"Latiumque beabit divite lingua:
Luxuriantia compescet: nimis aspera sano
Levabit cultu: virtute carentia tollet:
Ludentis speciem dabit, ac torquebitur: ut qui
Nunc Satyrum, nunc agrestem Cyclopa movetur."*

*"There is a difference betweene a grvb and a bvtterflie, yet your bvtter-flie
was a grvb."*

*"When these birds move their wings in flight, their strokes are slow,
moderate and regular; and even when at a considerable distance, or high
above us, we plainly hear the quill feathers, their shafts and webs upon one
another creek as the joints or working of a vessel in a tempestuous sea."*

AN ADVERTISEMENT.

IN prefacing this little book the Editor would express regret for his ignorance of the history of the old calf-bound octavo volume which contains the MS., beyond the fact that in 1858 he acquired it by purchase from a London dealer.

About 31 pages written on one side of each leaf in a beautiful print-like hand [v. PLATE III. p. 36], would seem to have contained the Essays in their first state; passages having been added by Mr. Addison in his ordinary handwriting, on the blank pages facing the divisions of the original text with which they are connected. With only one or two exceptions, the interlineations are in this later hand [v. PLATE I. p. 2]. Unfortunately, several of the first leaves had been torn out before the Note-book came into the Editor's possession. The opening paragraphs of the Essay on the Imagination have thus been lost.

A comparison of the *Fac-simile* PLATES with the printed pages will exhibit in a general way, how the typography has been used to reflect the MS.; but one or two explanations may serve to make the matter clearer.

A slightly widened margin marks the additional passages referred to, and where verse renders this unobservable, "[Margin, Plate I.]" is attached. If the addition has been made in the handwriting of the text, "[Margin, Plate III.]" is the sign. *Italics* represent interlineations and corrections, and *italics* within brackets are restorations of deleted words. In several instances where intricacy made it desirable, passages are printed exactly as written. The marginal numbers will be found useful for comparison with the "Spectator."

The presence of a third handwriting in the MS. remains to be noticed. It is indicated here by SMALL CAPITALS [v. pp. 25-29] and is fac-similed in PLATE II. The Editor has made every endeavour to discover the writer, but has been unsuccessful. The fac-simile plate has been submitted to the Keeper of the MSS. Department in the British Museum, and to the Librarian of the Bodleian, for identification, with the like result. The Editor desires to acknowledge the courtesy of these eminent gentlemen. Should any one into whose hands this little book may come, meet with better success, the information will be very thankfully received, either directly, or through the medium of "Notes and Queries."

The

The Latin verses at p. 4, whose authorship the Editor believes to have been hitherto doubtful, may now safely be ascribed to Mr. Addison. A careful comparison of the present text and its various readings with that printed in the "Spectator" recalls the words of Statius as he relinquished his pen, weary with twelve years' toiling after the master,—

*Thebais, multa cruciata lima,
Tentat, audaci fide, Mantuana Gaudia fame.*

It may be worth reminding the reader, as a circumstance which lends some additional interest to the MS., that Dr. Blair has devoted several Lectures to an analysis of this Essay on the Imagination. It is pleasant to remember that to it also the world is indebted for Akenfide's Poem.

The Editor ventures to hope that in printing *literally* this fragment of the works of a great author, he shall not be charged with mere curious pedantry; believing that an unperfected sketch of what has become an inalienable portion of our English Classics is in all respects analogous to the *Liber Studiorum* of a great master, in which the artist discovers secrets and learns lessons not easily attained by other means. If this be true, the student of Rhetoric—who of the Sister-Arts of Expression has the largest audience, and is not the least hard to win—may find profit in the careful examination of the following pages, as they will show to him, in some measure, the process by which the hand of a Master-Artist achieved its cunning. There are few such relics existing, and those which are even moderately accessible, are fewer still. Though small in bulk, the present addition to the scanty list may prove the most valuable. Of our English authors, there is perhaps none whose rough draught would serve this use so well as that of Addison, who owes chiefly to his style,—for exact grace, and polished ease even yet unsurpassed,—a place in Literature among the Greatest, not unlike that which his character occupies in History among the Best.

"A life prosperous and beautiful—a calm death—an immense fame and affection afterwards for his happy and spotless name."

*Non Ego quem vocas
Dilecte, Mecenas, obibo.*

J. D. C.

OF THE IMAGINATION

prospect delights y^e Soul as much as a Demonstration; and a description in Virgil has *perhaps* charm'd more readers, yⁿ a Chapter in Aristotle. Besides, the pleasures of y^e Imagination have y^s advantage above those of y^e Understanding, y^t they are more obvious & more [*easily*] easy to be acquir'd. It is but opening y^e eye, and y^e scene enters; the colours paint y^mselves on y^e fancy without [*any*] much [*in-*] attention of thought or application of mind in y^e beholder. We are struck, we know not how, with y^e symmetry of any thing we see, and immediately assent to y^e beauty of an object without being able to give a reason for it.* On this account [*probably*] [*also, because y^e pleasures of fancy are so great & require so little labour of y^e brain, as well as because they excite agreeable motions in y^e Animal Spirits,*] S^r Francis Bacon in his essay upon Health has not thought it improper to prescribe to his reader a prospect or a description [*among his other rules for Health;*] where he particularly dissuades [*his reader*] him from knotty & subtle inquiries, & advises him to pursue Studies, that fill y^e mind with splendid & illustrious objects, as Histories, Fables, & Contemplations of Nature.

^{2.}_{1.} I shall first consider those pleasures of y^e Imagination, w^{ch} arise from y^e actual view & survey of outward objects; & these I think, all of 'em proceed from y^e sight of what is great, uncommon, or beautiful. There may [*be*] indeed *be* something so terrible or offensive, y^t y^e horror or loathsomeness of an object may over-bear y^e pleasure y^t results from it's greatness, novelty or beauty; but still there will be such a mixture of delight in y^e very disgust it gives us, as any of these [*Affections*] Qualifications are most conspicuous & predominant.

2. By greatness I don't [*here*] only mean y^e bulk of any single object but y^e largeness of a whole view consider'd as one entire piece

such as y^e prospects of a vast uncultivated desert, huge heaps of mountains [*rising one above another*], high Rocks & Precipices, [*An open level of plains & Fields,*] or a wide expanse of waters [*an immense out-spread Ocean*], where we are not struck with y^e novelty

novelty or beauty of y^e sight, but with y^t rude kind of magnificence, which appears in these stupendous works of nature. Our Imagination loves to be fill'd with an object & to grasp at any thing, that is too big for it's [*comprehension*] capacity. [*We are*] *We are* [*It is*] flung into a pleasing astonishment at such un-bounded Views, & feel a delightfull stillness & amaze in y^e soul at y^e apprehension of 'em.*

* [*Besides, we*] *The mind of man* naturally hates ev'ry thing that looks like a Restraint upon [*us*] *it* and [*are*] *is* apt to fancy [*our*] *it-self* [-*ves*] under a sort of Confinement, when [*our*] y^e sight is pent up in a narrow compass and shorten'd on ev'ry side by the neighbourhood of Walls or mountains: on the contrary a spacious Horizon is an Image of Liberty where the eye has room enough to Range about, to expatiate at large on the Immensity of its [*prospects*] *views* & to lose it self amidst the varietie of objects y^t offer y^mselves to its observation. Such wide and undetermin'd [*views*] *prospects* are as pleasing to the Fancy as the thoughts of Eternity or Infinitude are to the Understanding.

But if there be a beauty or uncommonness join'd with [*y^e Grandeur*] 'em as in a Heaven ^{adorn'd} spangled with stars & meteors, or a spacious Landskip [*adorn'd*] [*with*] *cut out into* rivers, woods, & meadows, the Pleasure still grows upon us, as it arises from more than a single principle.

3. Again, everything y^t is new or uncommon raises a pleasure in y^e Imagination; because it fills y^e Soul with an agreeable surprise, gratifies its curiosity, & gives it an [*new*] Idea, of which it was not before possess'd. We are indeed so often conversant with one sett of objects & tir'd out with so many repeated shows of y^e same things; y^t whatever is new, or uncommon contributes a little to vary [*our lives*] *Humane Life*, & to divert our minds for a while with y^e strangeness of its appearance: it serves us for a kind of refreshment; [*to us*] & takes off from y^t satiety w^{ch} we [*receive from*] [*feel*] *are apt to complain of in* our usual & constant

The mind of man
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 pleasing to the Fancy as the Thoughts of Eternity or Infi-
 nitude are to the Understanding.

constant entertainments. It is this, that bestows charms on a Monster, [*that*] and makes even y^e blemishes of Nature please us;

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It is *this* that recommends to us Variety where y^e mind is call'd off every instant to something new, and not suffered to waste its Attention *dwell too long* on any single object.

And ev'ry thing y^t is in it self great or beautifull affords y^e mind a double entertainment. Flow'ry fields, green meadows, & shady groves are at any season of y^e Year pleasant to look upon; but never so much, as in y^e opening of y^e Spring, when they are all new & fresh with their first gloss upon them, and not yet too much accusom'd & familiar to y^e eye.

4. But there is nothing y^t makes it's way more directly to y^e Soul yⁿ Beauty; which immediately diffuses a secret satisfaction & complacence thro' y^e Imagination & gives finishing to anything y^t is great or un-common.*

* The very first discovery of it strikes y^e mind with an Inward Joy, and spreads a kind of cheerfulnefs and delight throw all its faculties.

There is not indeed any [*thing of*] *Real* beauty or deformity more in one piece of Matter yⁿ another; because we might have been so made, y^t whatever appears loathsome to us might have shown itself lovely, & so on y^e contrary: but we find experimentally, there are several modifications of Matter, which y^e mind without any previous consideration pronounces at first fight beautifull or deform'd.

Thus we see ev'ry different species of sensible creatures has its different notions of Beauty, and that each of 'em is most charm'd with y^e Beautys of its own kind: [whether it proceed from y^e principle of Self-Love y^t makes us fancy every thing *most* that is likest ourselves or from a wise design in providence to continue in the world its several distinct Setts of

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No. 413.

Animals, for 'tis observable y^t wherever Nature is crost in y^e production of a Monster (y^e Result of any unnatural mixture) of y^e Breed is incapable of propagating its likeness & [*establishing it self into*] founding a [*Species*] new Order of Creatures.]

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This no where more remarkable yⁿ in Birds of y^e Same shape & proportion where we often see y^e male determin'd in his courtship by y^e single grain or tincture of a Feather and never discovering any charms but in the Colour of its own species.

[Margin, Pl. I.] Scit Generi fervare fidem, sanctasq; veretur
Connubij Leges, non illum in pectore candor
Solicitat niveus, neq; pravum accendit amorem
Splendida Lanugo, vel honesta in Vertice crista,
Purpureusve nitor pennarum, ast agmina latè
Foeminea explorat Cautus, maculasq; requirit
Cognatas, paribusq; interlita corpora Guttis.
Ni faceret, pictis sylvam circum undiq; monftris
[*Miseri*] *Confusam* aspiceres trepidus, partusq; biformes
[*Prolens*] *Et genus* Ambiguum, et veneris monumenta nefandæ
Hinc merula in nigro se oblectat tota marito,
Hinc focium lasciva petit Philomela canorum,
Agnoscitq; pares sonitus, hinc Noctua tetram
Canitiem Alarum et Glaucos miratur ocellos.
Nempe sibi semper constat, crescitq; quotannis
Lucida progenies, castos confessa parentes
Dum virides inter frondes, lucosq; sonoros
Vere novo exultat, plum^a [i] sq; decora Juventus
Explicat ad Solem [*Ostentat*] [a]
[*Scintillat solit* [i] s], patrijq; coloribus ardet.

But there is a second kind of Beauty that we find in y^e several works of Art and Nature w^{ch} does not indeed attract the mind wth y^t warmth and violence as that we have already mention'd, but is apt *however* to raise in us a secret fondness for the places or objects in w^{ch} we discover it. This consists either in y^e Gaiety or variety of colors, in y^e symmetry and proportion of parts, [*or*] in y^e Arrangement and disposition of Bodys, or in y^e different mixture and composition of all together.

[¹²] Among [*all*] these [*different*] several kinds of beauty, y^e Eye takes most delight in y^t of colours; [*and therefore*] for that reason we find y^e Poets, who are alwaies [*applying*] addressing themselves to the Imagination, borrow more of their Epithets from y^s Topick than from any other; [*hence like wise it is y^e*] [we no where meet with a more glorious or charming [*sight*] show in Nature, yⁿ that appears sometimes in y^e Heavens at y^e Setting of y^e Sun; which is wholly made up of colours or those different stains of light, y^t shew themselves in clouds of a different situation. ¹]

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5. As y^e Imagināon takes delight in ev'ry thing that is Great, Strange, or Beautifull, & is still more pleas'd y^e more it finds of these perfections join'd in y^e same object, it is capable likewise of receiving a new satisfaction from y^e help of another sense. Thus any continued sound as that of Bells, or of Water at a convenient distance, awakens ev'ry moment y^e mind of the Beholder, and makes him more attentive to y^e several [*Pleasures*] charms of the place y^t lie before him. Thus if there arises a fragrantcy of smells & perfumes they increase the pleasure of the Imagināon and make ev'n the colours and verdure of the Lanskip appear more Agreeable, for the Ideas of both senses recommend each other, and are pleasanter together yⁿ wⁿ they enter y^e mind singly: As y^e different colors of a picture y^t are well dispos'd set off one another and receive an additional Beauty from the advantage of their Situation.

^{3.}
^{1.} We have here seen what there is in visible objects that pleases y^e Imagination; but it is impossible for us to [*know*] assign y^e necessary cause of y^s pleasure, since we know neither

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2. y^e nature of an Idea, nor y^e substance of a Human Soul, which might help us to discover y^e congruity or disagreeableness of y^e one to y^e other: and therefore for want of such a knowledge all y^t we can do in speculations of y^s kind is to range under several heads what is pleasing or displeasing to y^e mind without being able to find out y^e secret springs, from whence

y^e pleasure or displeasure flows. The final causes indeed often lie more open to our observation; which, tho' they are not altogether so satisfactory, are generally more usefull yⁿ y^e other, as they give us greater occasion of admiring y^e goodness and wisdom of y^e first Contriver.

3. Now The *principal* final cause [therefore] of our delight in anything, y^t is great, may be this. [God Almighty] The *supreme Author of o^r Being* has so form'd y^e soul of Man; y^t nothing, but himself can be its last, adequate, & proper happiness. [Now,] because *therefore* a great part of *this* our happiness must arise from the contemplation of [God,] his [nature] *Being* that he might give our Souls a just relish of such a contemplation, he ha's made [if] *them* naturally delight in y^e apprehension of any thing y^t is Great or Un-limited. Our admiration, which is a very pleasing motion of y^e mind, immediately rises at y^e contemplation of any [thing] object, y^t takes up a great deal of room in y^e fancy, & by consequence will improve into y^e highest pitch of Astonishment & Devotion; when we consider a *Being* template his nature, y^t is neither circumscrib'd by time or place, nor to be comprehended by y^e largest capacity of a created [Beings] Spirit.

4. Again [God Almighty] He ha's annex'd a secret pleasure to y^e Idea of any thing, y^t is new or un-common; [because he would] y^t he might encourage us in y^e pursuit after knowledge, & engage us to search into y^e wonders of his Creation: for every new Idea brings such a pleasure along with it, as rewards any pains y^t we have taken in its acquisition, & by consequence serves as a motive to put us upon fresh discoveries.

5. In y^e last place, [God Almighty] He ha's made every thing y^t is beautiful, pleasant; or rather, ha's made so many things appear beautiful, y^t he might afford us a greater variety of entertainments, & make y^e whole Creation more gay & delightful. He ha's given almost ev'ry thing about us y^e power of raising a diverting Idea in y^e Imagination; so y^t it is impossible for us to behold his works with coldness or indifference, & to survey so many charms without a secret satisfaction & complacency in 'em.

Things would make but a poor appearance to y^e Eye, did we only see 'em in their proper shapes & motions; and I know no reason y^t can be assign'd for their exciting different Ideas in y^e mind from any thing y^t exists in y^e objects themselves (as symmetry & colours) had not y^e design been to add supernumerary ornaments to y^e Univerſe, & conſequently to make it more agreeable to y^e Imagination. We are ev'ry where entertain'd with pleaſing ſhows and apparitions, we diſcover imaginary glories in y^e Heavens & in y^e Earth, & ſee ſomething of y^s viſionary beauty pour'd out upon y^e whole creation.

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But what a rough unfightly ſketch of [*Nature*] [*a World*] *Nature* [*will the ſoul*] *ſhall we* be entertain'd ⁽²⁾ with hereafter ⁽¹⁾ when all [*her*] *that* colouring diſappears and the ſeveral diſtinctions of Light and Shade vaniſh? *

* In ſhort, our Souls are *at preſent* delightfully loſt, & bewilderd in a [*bright*] *gay* deluſion, & we walk about like y^e enchanted Heroe of a Romance, that ſees beautifull Caſtles, Woods, & Meadows, and at y^e ſame time hears y^e warbling of birds, & y^e purling of ſtreams; but upon y^e finiſhing of ſome ſecret ſpell y^e fantaſtick ſcene breaks up, & y^e diſconſolate Knight finds himſelf on a barren heath, or *in* a ſolitary defart. It is not improbable, y^t ſomething like this may be y^e ſtate of y^e ſoul after its firſt ſeparation, in reſpect of y^e Images it will receive from matter; tho' indeed y^e Ideas of Colours are ſo [*gay*] *bright* & florid in y^e Imagination, y^t I can't think y^e Soul will be depriv'd of 'em, but perhaps find 'em excited by ſome other occaſional cauſe, as they are at preſent by the different [*motions*] *impreſſions* of matter on y^e Organ of Sight.

¹ We have here ſeen y^e three great Sources of thoſe pleaſures, y^t moſt affect y^e Imagination; and if we can conſider the products of nature & art in y^s light as they are qualify'd to entertain y^e fancy, we ſhall find y^e laſt very defective in compariſon of y^t former: for tho' y^e [*works of Art*] may ſometimes

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appear

No. 414. appear as beautifull or strange, [*as those of nature*]; they have nothing in 'em of y^t Vastnes & Immenfity which affords fo great an entertainment to y^e mind of y^e beholder.

The one may be as polite and delicate in her productions as y^e other but can never appear fo Auguft & magnificent in the Defign. There is fomewhat more bold and mafterly in y^e rough carelefs ftrokes of Nature yⁿ in y^e nice Touches and Embellifhments of Art.

The beauties of y^e moft ftately garden or Palace lie in a narrow compafs, y^e Imagination immediately runs 'em over, & requires fomewhat elfe to gratifie her; whereas in y^e wide fields of y^e Creation y^e fight expatiates without confinement, and is fed wth an infinite variety of Images without any certain flint or number.*

* For this reason we find [*the poets always crying up*] *all Fancifull men and y^e poets in particular ftill in love wth a Country Life; where Nature is left to her-felf and [*appears to y^e beft advantage*] furnifhes out all y^e variety of fcenes y^t are moft delightfull to y^e Imagination.*

[Margin, Plate I.]

— — hic latis otia campis,
Speluncæ, vivi q lacus; hic frigida Tempe,
Mugitusq Boum, mollesq fub arbore fomni.

2. But thô there are feveral of thefe wild fcenes of Nature y^t are more delightfull yⁿ any Artificial shows; yet we find y^e works of Nature ftill more pleafant, as they more refemble thofe of Art; for in y^s cafe our pleafure arifes from a double principle, from y^e agreeablenefs of y^e objects to y^e eye and from their Similitude to other objects. We are pleaf'd as well with comparing their beauties, as with furveying them, and can represent y^m to our minds either as Copies or Originals. For y^s reason we take delight in a profpect, y^t is well laid out, & diverfify'd with fields & meadows, woods & rivers; in thofe accidental

• Landſhips of trees, clouds, & cities, [*& y^e like*] y^t are ſometimes found in y^e veins of Marble; in y^e curious frett-work of Rocks & Grottos; &, in a word, in any thing y^t ha's ſuch a variety or regularity, as ſeems rather y^e produſt of deſign yⁿ chance.

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3. If y^e works of Nature riſe in value according as they more or leſs reſemble thoſe of art, we may be ſure y^t artificiall works receive a greater advantage from their reſemblance of ſuch as are naturall; becauſe here y^e reſemblance is not only pleaſant, but y^e pattern more perfect.

4. [*I believe, moſt readers are pleaſ'd with the Eaſtern King's device, y^t made his Garden y^e Map of his Empire; where y^e great Roads were repreſented by y^e ſpacious walks & allies, y^e woods & foreſts by little thickets & tufts of Buſhes. A crooked rill diſcover'd y^e windings of a mighty River, & a Summer-houſe or Turret y^e ſituation of a huge City or Metropolis. This natural draught of his Dominions was doubt-leſs pleaſanter yⁿ a more accurate one of another kind made by y^e ſtrokes of a pen or pencil; becauſe y^e materials of y^e Map had more of nature in 'em, & were liker y^e things they repreſented.*]

For y^e reaſon y^e prettieſt Landſkip I ever ſaw was one drawn upon y^e walls of a dark room, y^t flood oppoſite on one ſide to y^e [*Sea*] River Thames, and on y^e other to a Park. The experiment is a very common one in Opticks. Here y^u might diſcover all y^e waves & different fluctuations of y^e [*Sea*] water painted in ſtrong & proper colours, with y^e picture of a Ship ſometimes entring at one end by degrees, & ſailing thro' y^e whole piece. On another ſide y^u might [*diſcover*] ſee y^e green ſhadows of trees waving to & fro with y^e wind, & perhaps a herd of Deer among 'em in Miniature, with their figures friſking and leaping about upon y^e wall. I muſt confeſs, y^e uncommonneſs of y^e ſight in y^e inſtance (as well as y^e laſt) might be [*y^e great*] one occaſion of it's pleaſantneſs to y^e Imagination; but certainly y^e chief reaſon was it's near reſemblance to nature, as it did not only, like other pictures, give you y^e colour and figure, but y^e motion of y^e things it repreſented.

^E_X [I at firſt divided y^e pleaſures of y^e Imagination into ſuch as ariſe from y^e Ideas of objects, when they are before our eyes, or

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[illegible]

to y^e difagreeable Ideas; that they were quickly stop't up, and render'd incapable of receiving any spirits into 'em, & consequently of exciting any unpleasant Ideas in y^e Memory.*

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- * 3. It would be in vain to enquire whether the pow'r of Imagining things strongly proceeds from any greater perfection in y^e soul or from any nicer texture or firmer consistency in y^e Brain of one man more yⁿ Another or perhaps in a just temperament and degree of Both. But this is certain y^t a noble writer should be born with *this* faculty in its full strength and Vigour, so as to be able to receive lively Impressions from outw^d objects, to retain 'em Long, and to Range 'em together upon occasion in such figures and representations as are most likely to hit the fancy of the Reader. A Poet shou'd take as much pains in forming his Imagination as a philosopher in rectifying his Understanding. He must gain a due Relish of the works of Nature, and be thoroughly conversant in all the various scenes of a Country-Life. He must love to hide himself in Woods and to Haunt the Springs and Meadows,—

[Margin, Pl. I.]

Quem Tu, Melpomene, femel
Nascentem placido lumine videris,
Non illum labor Istmius
Clarabit pugilem, non equus Impiger, &c.
Sed quæ Tibur aquæ fertile perfluunt,
Et spissæ nemorum comæ
Fingent Æolio carmine nobilem.

(Motto.)

His head must be full of the Humming of Bees, the Bleating of Flocks and the melody of Birds. The verdure of the Grass, the Embroidery of the Flow'rs and the Glist'ring of the Dew must be painted strong on his Imagināon.

4. When he is thus stor'd wth country Images if he w^d go beyond Pastoral & y^e Lower kinds of poetry he ought to acquaint himself wth y^e pomp and magnificence of Courts. He shou'd be well vers't in ev'ry thing y^t is noble & stately

in y^e products of Art, whether it appears in painting or Statuary, in y^e great works of Architecture y^t are in their present glory, or in y^e Ruines of those y^t flourish in former Ages. Milton w^d never have bin Able to have built his Pandæmonium or to have Laid out his paradise had not he seen y^e Palaces & Gardens of Italy: & it w^d be easy to shew several descriptions out of y^e old poets y^t [*were stolen from*] *probably ow'd their original to* pictures and Statues y^t were Then in vogue.

5. The advantages here mention'd will have their Influence on all kinds of Writing if a man knows how to make a right Use of 'em: And [*among*] of those y^t excell in this talent y^e greatest among y^e Ancients are Homer, Virgil and Ovid. The first strikes the Imagināon wonderfully wth what is Great, y^e second wth w^t is Beautifull & y^e Last wth w^t is Strange. Reading y^e Iliad is like travailling in a country uninhabited where y^e fancy is entertain'd wth a thousand savage prospects of vast Defarts, huge forrests, *wide flats of water*, high mountains and precipices. On y^e contrary the Eneid is like a *well cultivated* Garden where 'tis impossible to find out any part unadorn'd or to cast o^r Eyes upon a single spot y^t is not cover'd wth some beautifull plant or Flow'r. But wⁿ we are in y^e Metamorphosis we are [*under the power of Magic and walk amon*] [*walking in scenes*] walking on Enchanted Ground, and see nothing but Scenes of Magic lying round about us.

Homer is in his province wⁿ he is describing a Battle or a Multitude, a God or a Hero. Virgil is never better pleas'd than when he is in his Elysium or copying out an Entertaining picture. Homer's Epithetes generally mark out w^t is Great, Virgil's what is Agreeable. Nothing can be more Magnificent yⁿ y^e figure y^t Jupiter makes in y^e first Iliad or more charming yⁿ y^t of Venus in y^e 1st Eneid,—

Ἡ δὲ κυανέην 'επ' . . . Dixit et avertens roseâ . . .

Homer's persons are most of 'em God-like & terrible; Virgil
has

has scarce admitted any into his poems that are not Han-

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to (has taken particular care to curle)

some and [*cou'd not forbear*] mak[*i*]e[*ng*] his Heroe[*s*]

[*He*] has giv'n him a gracefull head of Hair.

Beautifull [*Locks*] [*before he gives Dido a sight of him,*]—

[Margin, Pl. I.]

[*Namq ille decoram*

Cæsariem] lumenq juventæ

Purpureum, et lætos oculis afflavit honores.

In a word Homer fills his reader wth sublime Ideas & I believe has rais'd y^e Imagināon of all y^e good poets y^t have come after him. I shall only instance Horace, who immediately takes fire at y^e 1st hint of any passage in y^e Iliad & always rises above him-self wⁿ he has Homer in his view. Virgil has drawn together all y^e pleasing scenes . . .

[*But I shall here only confine myself to those pleasures of y^e Imagination, y^t proceed from Ideas rais'd by words; & shall leave y^e Reader to consider, how applicable they are to pictures & statues.*]

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vid. 4. Words, wⁿ well chosen, have so great a force in them; that a description often gives us more lively Ideas of a thing, yⁿ y^e sight of y^e thing itself. The reader often finds a scene drawn in stronger colours, and painted more to y^e life, if I may so say, in his Imagination by y^e help of words, yⁿ by an actual survey of the Scene, y^t is describ'd by 'em. In y^s case, y^e Poet seems to get y^e better of Nature, he takes indeed y^e Landskip after

lively

her; but gives it more vigorous touches, heightens it's beauties, & so enlivens y^e whole piece, y^t y^e Images w^{ch} flow from y^e objects themselves appear weak & faint in comparison of those w^{ch} come from y^e expressions. The reason [*I take to be y^e*] *probably may be*; because in y^e survey of any object we have only so much of it painted [*to*] *on* our Imagination, as comes in at y^e Eye; but in it's description y^e Poet gives us as free a view of it, as he pleases, & discovers to us several parts, y^t either we did not attend to, or y^t lay out of our sight, wⁿ we first beheld it. As we look upon any object, our Idea is perhaps made up of

No. 416. two or three simple Ideas; but when y^e.Poet represents it, he may either give us a more complex Idea of it, or mention only such Ideas, as are more apt to affect y^e Imagination.

No. 418. $\frac{7}{1}$. The pleasures of y^s Secondary Imagination, as we may call it, are of a wider & more universal nature, yⁿ those it ha's, wⁿ join'd with sight; for not only what is great, strange, or uncommon, but anything, y^t is terrible, common, or deform'd, pleases in description. Here therefore we must enquire after a new principle of pleasure; which is nothing else, but our comparing y^e Ideas y^t arise from words, with y^e Ideas y^t arise from y^e

No. 416. objects, w^{ch} they represent[ed]. ⁽¹⁾ Why this action of y^e Mind is so pleasant to us, [it is impossible for us to know ⁽¹⁾] for y^e reason, I have before mention'd; but we find a great variety of pleasures deriv'd from y^s single principle: for 'tis this, y^t makes all y^e arts of Mimickry pleasant to us, y^t gives us a relish of Statuary & Painting; and compofes all y^e different degrees of Wit, whether it lie in y^e affinity of words or Ideas. The final cause probably of annexing pleasure to y^s operation of y^e Mind was to quicken & encourage us in y^e pursuit of knowledge; since y^e distinguishing one thing from another, & y^e right discerning betwixt our Ideas depends wholly upon our comparing one with another, & observing y^e congruity or disagreement that appears among y^e

No. 418. Several works of Nature. For y^s reason therefore y^e description of a Dung-hill is diverting to y^e Imagination, if y^e Image of it be very lively excited by suitable expressions; tho' indeed y^s may perhaps more properly be thought y^e pleasure of y^e Understanding, yⁿ y^e Imagination, Since we are not so much delighted with y^e Image, y^t is contain'd in y^e Description, as with y^e aptness of y^e Description to excite y^e Image.

2. But if y^e Description of what is little, common, or deform'd be acceptable to y^e Imagination, y^e Description of what is great, surprising, or beautifull is much more so; because here we are not only delighted with comparing y^e representation with y^e Original, but are highly pleas'd with y^e Original it self. Most readers, I suppose, are charm'd more wth Milton's Description of

Paradise, yⁿ of Hell; they are both indeed perfect in their kinds, but in one of 'em y^e Brimstone & Sulphur is not so pleasant & refreshing to y^e mind, as y^e beds of Flowers, & y^e Wilderness of Sweets in y^e other.

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3. But because y^e Soul of Man requires something more perfect in Matter, yⁿ what it finds there, & can never meet with any Sight in nature, y^t sufficiently answers it's highest [*Ideas*] *conceptions* of pleasantness; or in other words, because y^e Imagination can fancy to it-self things more great, strange, & beautifull, yⁿ y^e eye ever saw, and is still sensible of some defect or other in y^e things it ha's seen; on y^s account it is y^e chief part of a Poet[ry] to humour y^e Imagination in it's own notions, by mending & perfecting Nature, where [*it*] *he* describes a reality, & by adding greater beauties yⁿ are put together in Nature, where [*it*] *he* describes a fiction. [*Homer's Iliad, Virgil's Aeneid, & Ovid's Metamorphosis, are Master-pieces of y^s kind. The first strikes y^e Imagination wonderfully with what is Great, y^e second with what is Beautifull, & y^e last with what is strange. Claudian's principal, & almost only talent lies in his address to y^e Imagination, which ha's entertaining descriptions of all kinds, tho' very often he reforms nature too much, & runs into many absurdities by endeavouring to excell.*]

4. He is not concern'd to attend her in the slow advances which she makes from one Season to Another, or to observe her Conduct in the successive production of plants and Flow'rs. He may draw into his description all the Beauties of the Spring and Autumn and make the whole year contribute something to render it the more Agreeable. His Rose-Trees, Woodbines and Jessamins may Flow'r together, and his Beds be cover'd at the same time wth Lillys, Violets and Daffadils. His soil is not restrain'd to any particular set of plants, but is proper either for Oaks or Mirtles, and adapts itself to the products of ev'ry Climate: Oranges may grow wild in it, Myrrh may be met with in ev'ry Hedge, and if he thinks it proper to have a Grove of Spices he can

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quickly command Sun enough to raise it. If all this will not furnish out a Charming Scene he can make a new Creation of his own and sow his Elysium with several species of Flow'rs y^t are sprinkled with drops of Ambrosia instead of Common Dew and have higher Scents and Gaye Colours yⁿ any y^t grow in y^e Gardens of Nature. His Conforts of Birds may be as full and Harmonious, and his woods as thick and gloomy as he pleases. He is at no more Expence in a Long vista than a short one, and can as easily throw his Cascades from a precipice of a Mile high as from one of twenty Yards. His Rivers are of his own making and therefore 'tis no wonder if they Murmur Melodiously: He has his choice of the Winds and we may be sure will shut out all but the Gentle Zephyr: In a word he has the modelling of Nature in his own hands & may give her w^t charms he pleases provided he do's not Reform her too much and run into absurdities by endeavouring to excell.

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^{2.}
^{1.} As y^e writers of Poetry & Romance borrow their several materials from outward objects, & join y^m together, as they please; there are others, who are oblig'd to follow nature more closely, & to take entire Scenes out of her. Such are Historians, Travellers, Geographers, & in a word, all y^t treat of Visible objects y^t have a *Real existence*. Among this sort of writers there are none, y^t gratify & enlarge y^e Imagination more, yⁿ y^e Authors of y^e New Philosophy; whether we consider their Theories of y^e Earth or Heavens, y^e discoveries they have made by Glasses, or any other of their Contemplations on Nature.

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2. Nor are y^e pleasures of y^e Imagination wholly confin'd to these particular Authors, y^t are conversant in material objects; but are often to be met with among y^e polite Masters of Morality, Criticism, & other Speculations abstracted from Matter; which tho' they don't purposely consider any of y^e parts of Nature, often draw Metaphors & Allegories from them. By these allusions a truth in y^e Understanding casts, as it were, a shadow on y^e Imagination; we are able to see something like Colour & Shape in

a notion, & discover a Scheme of thoughts painted out upon Matter. And here y^e mind receives a great deal of satisfaction, & ha's two of it's faculties gratify'd at y^e same time; while y^e fancy is busy in copying after y^e Understanding, & transcribing Ideas out of y^e Intellectual World into y^e Materiall. 3. The great art of a writer shews itself in y^e choice of pleasing allusions; which are generally to be taken from y^e great or beautifull Works of Art or Nature: for thô whatever is strange or un-common is apt to delight y^e Imagination; y^e [*great*] chief design of an [*Metaphor is*] Allusion being to illustrate & explain y^e passages of an Author, [*and therefore*] it should be alwaies borrow'd from what is more obvious & common, yⁿ y^e passages y^t are to be explain'd.*

- * Allegories when well chofen are like so many Tracks of Light in a Discourse that make ev'ry thing about 'em clear and beautifull. A noble Metaphor where it is placed to an advantage casts a kind of Glory round it and dart's a Lustre through a whole sentence. These different kinds of Allusion are but so many different modes of Similitude, and to make 'em please y^e Imagination (for I am only to consider them

in that respect) y^e likenes^{exact} ought to be very surprizing or

Agreeable
very Beautifull: as we love to see a picture where y^e resemblance is ^{just} exact or at least y^e posture and Aire Gracefull.

But we *often* find [*that*] the best Writers [*are often*] very faulty in this particular. Great Scholars are apt to fetch all their Allusions from the Sciences in w^{ch} they are most conversant, so that a man may easily discover the Compass of their Learning in a Treatise on y^e most indifferent Subject. I have seen a Discourse upon Love that a man cou'd not understand who was not a very [*good*] *profound* Chymist, and have heard many a sermon that should [*not*] *only* have been preach't [*but*] before a Congregation of Cartesians. On the Contrary your men of business usually have recourse

to such Instances as are too mean and Familiar. They are for drawing y^e Reader into a Game of Chefs or Tennis, or for leading him from Shop to Shop in the Cant of particular Trades and Employments. It is certain there may be found an infinite variety of very Agreeable allusions in both these kinds but for y^e generality y^e most charming ones lie in y^e works of Nature y^t are obvious to all capacities & more delightfull yⁿ w^t is to be found in Arts & Sciences.

^{10.}
^{1.} It is y^s art of affecting y^e Imagination, y^t gives a lustre & embellishment to good sense, & makes one Man's compositions so much more charming & delightfull, yⁿ another's. It sets off all writings in general; but is in particular y^e very life, & highest perfection of Poetry. Where it shines in an eminent degree, it ha's preserv'd several Poems for many [*generations*] Ages y^t have no other beauty to recommend 'em; & where all y^e other beauties are present in an Author, his works [*will*] appear dry, tedious & insipid, if y^s single one be wanting. It ha's indeed something in it like creation; it is able to bestow existence; [*it*] & to make [*s*] additions to nature [*; .*]. It gives a greater variety to God's works, & draws up to y^e Readers View several objects, y^t are not to be found in Being. In a word, it ha's y^e power to beautify & adorn y^e most illustrious parts of y^e Universe, [*&*] or to fill y^e mind with [*such*] more glorious scenes, [*as are not to be parallel'd by any part of y^e whole six days productions.*] *than can be found in any part of it.*

2. We have now discover'd y^e several Originals of those pleasures, y^t gratify y^e Imagination; & here perhaps it would not be very difficult to cast under their proper heads those contrary objects, y^t are apt to fill it wth distast, & terror. But because this is not so delightfull a speculation as y^e former, I shall leave it wholly to y^e thoughts of y^e Reader, & only consider, w^t an infinite advantage y^s faculty gives an All-mighty Being over y^e Soul of Man, & what a measure of happiness or misery we are capable of receiving by y^e Imagination only.

3. We have already seen y^e influence w^{ch} one man ha's over

y^e fancy of another, & how easily he conveys into it a variety of Imagery; how great a power yⁿ may we suppose lodg'd in him, y^t knows all y^e waies of affecting y^e Imagination, y^t can infuse what Ideas he pleases, & fill those Ideas with terror & delight, to what degree he thinks fit. He can stir up images in y^e mind without y^e help of words, and make Scenes rise up [*to y^e view*] *before us*, & seem present to y^e eye without y^e assistance of bodies or external objects. He can transport y^e Imagination with such beautifull & glorious visions, as can't possibly enter into our present Conceptions, or haunt it with such ghastly spectres & apparitions, as would make us hope for Annihilation as a refuge, & think Existence no better yⁿ a curse. In short, he can so exquisitely [*please*] *ravish* or torture y^e Soul thro' y^s single faculty; as may suffice to make up y^e whole Heaven or Hell of any finite Being.

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OF JEALOUSIE



Of Jealousie

JEALOUSIE is y^e pain which a Man feels from y^e apprehension y^t he is not equally belov'd by any person, whom he entirely loves. Now, because our inward passions & inclinations can never make themselves visible, it is impossible for a Jealous man to be thoroughly cur'd of his suspicions. His thoughts hang at best in a state of doubtfullness & uncertainty, and are never capable of receiving any satisfaction on y^e advantageous side; so that his inquiries are most successful, when they discover nothing, his pleasure arises from his disappointments, & his life is spent in pursuit of a secret, that destroys his happiness, if he chance to find it.

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An ardent love is alwaies a strong ingredient in y^s passion, for y^e same affection y^t stirs up y^e jealous man's desires, & gives y^e party belov'd so charming a figure in his Imagination, makes him believe she kindles y^e same passion in others, & appears as amiable to all beholders.*

[Margin, PL 1.] * [*Credula res amor est* *Ov. Met.*]

And as Jealousie thus arises from an extraordinary love; so is it of such a generous nature, y^t it scorns to take up with any thing less yⁿ an equall return of love: not y^e warmest expressions of affection, y^e softest & most tender Hypocrisy are able to give any satisfaction; where we are not perswaded, y^t y^e affection is real, & y^e satisfaction mutuall. For y^e jealous man desires as much, as he can, to be a God to y^e person he loves; he would be y^e

only pleasure of her senses, y^e employment of her thoughts, & is angry at everything she admires, or takes delight in, besides himself.*

* Phædria's request to his M^{rs} upon his leaving her for three days is inimitably beautifull and natural,—

[Margin, Pl. I.] Cum milite isto præfens, absens ut fies:
Dies noctesque me ames: me desideres:
Me fommies: me expectes: de me cogites:
Me speres: me te oblectes: mecum tota sis:
Meus fac sis postremo animus, quando ego sum Tuus.

TER. Eun.

His disease is of so malignant a nature, y^t it converts all he takes into it's own nourishment. A cool behaviour sets him on y^e Rack, & is interpreted as an instance of aversion or indifference; a fond one raises his suspicions, & looks too much like dissimulation & artifice. If the person he loves be cheerfull, her thoughts must be employ'd on another, & if sad, she is certainly thinking on himself. In short, there is no word or gesture so insignificant, but it gives him new hints, feeds his suspicions, and furnishes him with fresh matter of discovery: so y^t if we consider y^e effects of y^s passion, one would rather think, [they] it proceeded from an inveterate hatred, yⁿ an excessive love; for certainly none can meet with more disquietude & uneasiness yⁿ a suspected wife, if we except y^e jealous husband.

But y^e great unhappiness of y^s passion is, y^t it naturally tends to alienate y^e affection, which it is so sollicitous to procure, & y^t for these two reasons; because it lays too great a constraint on y^e words & actions of y^e suspected person, and at y^e same time shows, yⁿ have no honourable opinion of her; both of which are strong motives to aversion.

Nor is y^s y^e worst Effect of Jealousie; for it often draws after it a more fatal train of consequences, & makes y^e person, you suspect, guilty of y^e very crimes you are so much afraid of. It is very natural for such as are treated ill, & upbraided falsely to find out an intimate friend y^t will hear their complaints, condole their sufferings, & endeavour to soothe & assuage y^e secret swell-

ings & resentments of their souls. Besides, Jealousie puts a Woman often in mind of an ill thing, that she would not otherwise perhaps have thought of, and fills her Imagination with such an unlucky Idea, as in time grows familiar, excites desire, & loses all y^e shame & horror, y^t might at first attend it. Nor is it a wonder, if she who suffers wrongfully in our opinions of her, & ha's therefore nothing to forfeit in our good esteem, resolves to give us reason for our suspicions, & to enjoy y^e pleasure of y^e crime; since she must undergo y^e punishment. Such probably were y^e considerations, y^t directed y^e Wife Man in his advice to Husbands. Be not jealous over y^e Wife of thy bosome, and teach her not an evil lesson against thy self. Eccclus.

And here among y^e other torments, which y^s passion produces, we may usually observe, y^t none are greater mourners yⁿ jealous Men; when y^e person, y^t provok'd their jealousy, is taken from 'em. Then it is, y^t their Love breaks out furiously, & throws off all y^e mixtures of Suspicion, y^t choak'd & smother'd it before; so y^t it burns strong & clear, & rages in it's full force & violence. The beautifull parts of y^e character rise uppermost in y^e Jealous husband's memory, and upbraid him with y^e ill usage of so divine a creature, as was once in his possession; whilst all y^e little Imperfections y^t were formerly so uneasy to him, wear off from his remembrance, & shew themselves no more.

We may see by what ha's bin said before, y^t Jealousie takes y^e deepest root in men of amorous dispositions; & of these we may find three kinds, who are most over-run with it. The first are those, who are conscious to y^mselves of any infirmity, whether it be weakness, old-age, deformity, ignorance, or y^e like. These men are so well acquainted with y^e un-amiable part of y^mselves, that they have not y^e confidence to think they are really beloved; & are so distrustfull of their own merits, y^t all fondness towards 'em puts 'em out of countenance, & looks like a jest upon their persons. They grow suspicious on their first looking in a glass, and are stung with jealousy at y^e sight of a wrinkle. A beautifull face immediately alarms 'em; & every thing, y^t looks young or gay, turns their thoughts upon their wives.

A certain Set of men, who are most liable to this passion, are those who are reflexive; who look narrowly into y^e secret springs & motives of human actions. It is a fault very justly found in those who are employ'd by Politicians, y^t they leave nothing to Chance or Fortune; but are still for deriving ev'ry action from some plot & contrivance, for drawing up a perpetual Scheme of Causes & Events, & preserving a constant correspondence between y^e Camp & y^e Council table. And thus it happens in y^e affairs of Love, with men of deep reflexion; who are so well acquainted with y^e fickleness & cunning of y^e Sex, they are to deal with, y^t they are still apt to apply every action to these, or y^e like principles. They put a construction on a look, & find out a design in a smile. They give new senses & significations to words & actions; as your profound Critics often discover meanings, y^t never enter'd into y^e thoughts of y^e Authour, and are thus perpetually troubling themselves with fancies of their own raising. They generally act in a Disguise themselves; & therefore mistake all outward Shows & Appearances for Hypocrisy in others: so y^t I believe, no Men see less of y^e truth & reality of things, than these great Refiners in Politicks, y^t will be so wonderfully subtle, & over-wise in their conceptions.

Now what these Men fancy they know of Women by reflexion, your lewd & vicious men believe they have learn't by experience. They have seen y^e poor Husband so misled by tricks & artifices, and in y^e midst of his inquiries so lost and bewilder'd in a crooked intreague; that they still suspect an Under-plot in every female action, and especially where they see any resemblance in y^e behaviour of two persons, are apt to fancy, it proceeds from y^e same design in both. These men therefore bear hard upon y^e suspected party, pursue her close thro' all her turns & windings; and are too well acquainted with y^e Chace to be flung off by any false steps, or doubles. Besides, their acquaintance & conversation ha's lain wholly among y^e vicious part of Woman-kind; & therefore 'tis no wonder, they censure all alike, & look upon y^e whole Sex as nothing else, but a fine species of Impostors. But if, notwithstanding their own experience, they can get over these

these prejudices, & entertain a favourable opinion of some Women; yet their own unruly desires will stir up new suspicions from another side, & make 'em believe all men subject to y^e same lusts & inclinations with themselves.

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Whether these or other motives are most predominant, we learn from y^e modern Histories of America, as well as from our own experience in y^s part of y^e World, y^t Jealousie is no Northern passion; but rages most in those nations, y^t lie nearest y^e influence of y^e Sun. It is a misfortune for a Woman to be born betwixt y^e Tropicks; for there lie y^e hottest Regions of Jealousie, which as y^u come North-ward, cools all along with y^e climate, till you scarce meet with any thing like it in y^e Polar Circle. Our own Nation is very temperately situated, & if we meet with some few disorder'd with y^e violence of y^s passion; they are not y^e proper growth of our Country, but are many degrees nearer y^e Sun in their constitutions, y^a in their Climate.

After y^s frightfull account of Jealousie, & y^e persons y^t are most subject to it; 'twill be but fair to show, by w^t means y^e passion may be best allay'd, & those who are possess'd with it, manag'd to y^e best advantage: which may be of use to such, as have good-nature or self-interest enough to endeavour at y^e abatement either of their husband's sufferings, or y^e removal of their own. Other faults indeed are not under y^e wife's jurisdiction, & should, if possible, escape her observation; but Jealousie calls upon her particularly for it's cure, & deserves all her art & application in y^e attempt. Besides, She ha's y^s for her encouragement, y^t her endeavours will be always pleasing, & y^t she'll still find y^e affection rising towards her in proportion as y^e doubts & suspicions vanish; for, as we have seen all along, there is so great a mixture of Love in Jealousie, as is [*very*] well worth y^e separating, & will prove very considerable to her, y^t ha's art and inclination to recover it from it's alloy.

The first rule I shall propose to be observ'd is, y^t y^u never seem to dislike [*y^t*] in another, wh[*ich*] *AT* y^e jealous man is himself guilty of, or to admire anything, in which *HE* himself do's not

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excell. A jealous man is very quick in his applications; he knows how to find a double edge in an Invective & to draw a Satire on himself out of a Panegyrick on another. He do's not trouble himself to confider y^e person, but to direct y^e character; & [*smiles or blushes*] *IS SECRETLY PLEAS'D OR CONFOUNDED*, as he finds more or less of himself in it. The commendation of anything in another stirs up his Jealousie, as it shows, y^u have a value for others besides himself; but y^e commendation of y^t which *he* himself wants, inflames him more, as it shows, y^t in some respects y^u prefer others before him.*

[*THIS IS ADMIR. VIEW OF*] JEALOUSIE IS ADMIRABLY DESCRIBED
IN THIS VIEW BY HORACE IN HIS ODE TO LYDIA [*WH*] PART
OF WHICH I FIND TRANSLATED TO MY HAND

[Margin, Pl. I. l. & 11.]

* Quum tu, Lydia, Telephi
Cervicem roream, et cerea Telephi
Laudas brachia, vae meum
Fervens difficili bile tumet jecur:
Tunc nec mens mihi, nec color
Certâ fede manet; humor et in genas
Furtim labitur [—] ARGUENS.
QUAM LENTIS PENITUS MACERER IGNIBUS.

[WHICH I FIND THUS TRANSLATED]

WHEN TELEPHUS HIS YOUTHFULL CHARMS
HIS ROSIE NECK & WINDING ARMS
WITH ENDLESS RAPTURE YOU RECITE
AND IN THE PLEASEING NAME DELIGHT
MY HEART INFLAMED BY JEALOUS HEATS
WITH NUMBERLESS RESENTMENTS BEATS
FROM MY PALE CHEEK [*MY*] Y^e COLOUR FLIES
AND ALL THE MAN WITHIN M[—]E DIES
BY TURNS MY HIDDEN GRIEF APPEARS
IN RISEING SIGHS & FALLING TEARS
THAT SHEW TOO WELL THE WARM DESIRES
THE SILENT, SLOW, CONSUMEING FIRES
THAT ON MY INMOST VITALS PREY
AND MELT MY VERY SOUL AWAY.

Justin Labitur ~~ex~~ Arguens
 Quam Lucis penitus mactas ignibus
~~which I find the~~

When Telephus his youthful charms
 His voice, neck, & diving arms
 With snail's capture you recite
 And in the pleasing name delight
 My heart informed by jealous art
 With numberless sentiments fraught

[*He*] *THE JEALOUS MAN* is not indeed angry, if you dislike another; but if you find those faults, y^t are to be found in his own character, you discover not only your dislike of another, but of himself. In short, he is so desirous of engrossing all y^r Love; y^t he is griev'd at y^e want of any charm, which, he believes, ha's power to raise it: and if he finds by your censures on others, y^t he is not so [*beautiful*] *AGREEABLE* in your opinion, as he might be; he naturally concludes, you could love him better, if he had other qualifications, & y^t by consequence y^r affection do's not rise so high, as he thinks it ought. If therefore his temper be grave & saturnine, you must not be too much [*transported*] *PLEASED* with a jest, or [*seem pleas'd*] *TRANSPORTED* with anything y^t is gay & diverting. If his beauty be none of y^e best, you must be a profest admirer of prudence, or any other qualitie he is master of, or at least vain enough to think he is.

In y^e next place you must be sure to be free & open in your conversation with him, & to let in light upon your actions; to unravell all your [*intrigues*] *DESIGNS*, & discover every secret however trifling or indifferent. A jealous husband ha's a particular aversion to all winks & whispers; & if he do's not see to y^e bottom of everything, will be sure to go beyond it in his fears & suspicions. He will alwaies expect to be your chief confident; & where he finds himself kept out of a secret, will believe there is more in it, yⁿ there should be. And here 'tis of great concern, y^t you [*keep*] *preserve* y^e character of your sincerity uniform & of a piece: for if he once find a false gloss put upon any single action, he quickly suspects all y^e rest; his working Imagination immediately takes a false hint, & runs off with it into several remote consequences, till he ha's prov'd very ingenious in working out his own misery.

If both these methods fail, y^e best way will be to let him see, you are much cast down & afflicted for y^e ill opinion he entertains of you, & y^e disquietudes he himself suffers for your sake. There are many, y^t take a kind of barbarous pleasure in the Jealousie of those, y^t love 'em; that insult over an aking heart, &

triumph in their charms, which are able to excite so much uneasiness: *

* [Margin, Pl. 1.] [. . . *amare parum est cupient et amare videri.*—*Manil.*]

Ardeat ipsa licet, tormentis gaudet Amantis.—*Juv.*

but these often carry y^e humour so far, till their affected coldness & indifference quite kills all y^e fondness of a lover; & are then sure to meet in their turn wth all y^e contempt & scorn, y^t is due to so insolent a behaviour. On y^e contrary 'tis very probable, a melancholy, dejected carriage, y^e usual effect of injur'd Innocence, may soften y^e Jealous husband into pity; make him sensible of y^e wrong he do's you, & work out of his [*Soul*] *MIND* all those fears & suspicions, y^t ma[d]K^e y^u both unhappy. At least it will have y^e good effect, y^t he will keep his jealousy to himself, & repine in private; either because he is sensible, 'tis a weakness, & will therefore hide it from your knowledge; or because he'll be apt to fear some ill effect, it may produce, in cooling your love towards him, or diverting it to another.

There is still another secret, y^t can never fail, if y^u can once get it believed *

* AND WHICH IS OFTEN PRACTISED BY [*ARTFULL*] WOMEN OF [*MORE*] GREATER CUNNING THAN VERTUE

[*ſ*] th[at] *IS* [*is*] to change sides for a while with y^e Jealous man, & to turn his own passion upon him-self; to take some occasion of growing jealous of him, & to follow y^e example, he himself ha's set you. This counterfeited jealousy will bring him a great deal of pleasure, if he thinks it real; for he knows experimentally, how much love goes along with it, & will receive something like y^e satisfaction of a revenge in seeing you undergo all his own tortures. But this indeed is an Artifice so difficult, & at y^e same time so disingenuous; y^t it ought never to be put in practice, but by such as have skill enough to cover y^e deceit, & innocence to render it excusable.

I shall conclude this Essay with y^e story of Herod & Mari-
amne;

amne; which may serve almost as an example to whatever can be said on this Subject. No. 171.

Mariamne had all y^e charms, y^t Beauty, Birth, Wit, and Youth could give a Woman, & Herod all y^e Love, y^t such charms are able to raise in a warm & amorous disposition. In y^e midst of all y^s his fondness for Mariamne, he put her brother to death, as he did her father not many years after. The barbarity of y^e action was represented to Marc Antony, who immediately summon'd Herod into Egypt to answer for y^e crime, y^t was there laid to his charge. Herod attributed y^e Summons to Antony's desire of Mariamne; whom therefore before his departure he gave into y^e custody of his Uncle Joseph with private orders to put her to death, if any such violence was offer'd to himself. This Joseph was much delighted with Mariamne's conversation, & endeavour'd with all his Art & Rhetorick to set out y^e excess of Herod's passion for her; but when he still found her cold & incredulous, he inconsiderately told her, as a certain instance of her Lord's [*fondness*] *AFFECTION*, y^e private orders he had left behind him, which plainly shew'd, according to Joseph's interpretation, y^t he could neither live nor die without her. This barbarous instance of a wild, unreasonable passion, quite put out, for a time, those little remains of affection she still had for her Lord: for now her thoughts were so wholly taken up with y^e cruelty of his orders, y^t she could not consider y^e kindness, y^t produc'd 'em; & therefore represented him in her Imagination rather under y^e frightfull Idea of a Murderer, yⁿ a Lover. Herod was at length acquitted, & dismiss'd by Marc Antony, when his soul was all in flames for his Mariamne; but before their meeting he was not a little alarm'd at y^e report he had heard of his Uncle's conversation & familiarity with her in his absence. This therefore was y^e first discourse he entertain'd her with, in which she found it no easy matter to quiet his suspicions. But at last he appear'd so well satisfy'd of her innocence; y^t from reproaches & wranglings he fell to tears & embraces. Both of 'em wept very tenderly at their reconciliation, & Herod pour'd out his whole soul to her in y^e warmest protestations of Love & Constancy;

when amidst all his sighs & languishings she ask't him [*fainely*], whether y^e private orders he left with his uncle Joseph were any instance of such an inflam'd affection. The jealous King was immediately rous'd at so unexpected a question; and concluded, his Uncle must have bin too familiar with her, before he would have discover'd such a secret. In short, he put his Uncle to death, & very difficultly prevail'd upon himself to spare Mariamne.

After y^s he was forc'd on a second journey into Egypt, when he committed his Lady to y^e care of Sohemus, with y^e same private orders he had before given his Uncle, if any mischief befell himself. In y^e meanwhile Mariamne so won upon Sohemus by her presents & obliging conversation; y^t she drew all y^e secret from him, with which Herod had entrusted him: so y^t after his return, when he flew to her with all y^e transports of Joy & Love, she receiv'd him coldly with sighs & tears, & all y^e marks of indifference & aversion. This reception so stir'd up his indignation, y^t he had certainly slain her with his own hands; had not he fear'd, he himself should have become y^e greatest sufferer by it. It was not long after this, wⁿ he had another violent return of Love upon him; Mariamne was therefore sent for to him, whom he endeavour'd to soften & reconcile with all possible conjugal careffes & indearments: but she declin'd his embraces; and answer'd all his fondness with bitter invectives for y^e death of her Father & her Brother. This behaviour so incens'd Herod, y^t he very hardly refrain'd from striking her: when in y^e heat of their quarrel there came in a witness suborn'd by some of Mariamne's enemies, who accus'd her to y^e King of a design to poyson him. Herod was now prepar'd to hear anything in her prejudice, & immediately order'd her servant to be stretch'd upon the Rack; who in y^e extremities of his tortures confest, y^t his Mistress's aversion to y^e King arose from something, y^t Sohemus had told her: but as for any design of poysoning him, he utterly disown'd y^e least knowledge of it. This confession quickly proved fatal to Sohemus, who now lay under the same suspicions & sentence, y^t Joseph had before him on y^e like occasion. Nor

would Herod rest here; but accused her with great vehemence of [*it*] a design upon his life, & by his authority with y^e Judges had her publickly condemn'd & executed. Herod soon after her death grew melancholy & dejected, retiring from y^e publick administration of affairs into a solitary forrest; & there abandoning him *self* to all y^e black considerations, y^t naturally arise from *a* passion made up of Love, Remorse, Pity, & Despair. He us'd to rave for his Mariamne, & to call upon her in his distracted fits; and in all probability would soon have followed her, had not his thoughts bin seasonably call'd off from so sad an Object by publick storms, which at y^t time very nearly threatned him.

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OF FAME



[Margin, Pl. I.] *Laudis amore tumes? sunt certa piacula quæ Te
Ter purè lecto poterunt recreare libello.—Hor.*

[*THE FOLLY OF SEEKING AFTER*]

OF Fame

[Margin, Pl. I.] *Laudis amore tumes? sunt certa piacula, quæ Te
Ter purè lecto poterunt recreare libello.—Hor.*

THE Soul consider'd abstractedly from it's passions is of a remiss & sedentary nature, slow in its resolves, & languishing in it's executions; y^e use therefore of y^e passions is to stir it up, & put it upon action, to awaken y^e Understanding, to enforce y^e will, & to make y^e whole Man more vigorous & intense in y^e prosecution of his designs. As this is y^e end of passions in generall, so is it particularly of Ambition; which pushes on y^e Soul to such actions, as are apt to procure honour & reputation to y^e Actour. But we may [*further discover y^e designs of Providence if we*] carry y^s observation higher, & consider y^e good effects, which y^s single passion ha's produc'd to Mankind. It was necessary for y^e world, y^t Arts should be invented & improv'd, books written & transmitted to Posterity, Nations conquer'd & civiliz'd; now *since* y^e proper & genuine motives to these & y^e like great actions [*are a Zeal for*

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God's glory, or a desire of doing good; but since these would *[be]* only *[motives]* influence *[to y^e few]* Virtuous minds *[upon Earth,]* there would be but small improvements in y^e World; *[unless]* were there *[were]* not some common principle of action working equally with all men, *[whether good or evil.]* And such a principle *[as y^e]* is Ambition, or a desire of Fame, by which *[God Almighty ha's preserv'd]* all great endowments are preserved from lying idle & useles to y^e Publick; *[by w^{ch} he has, as it were,]* and many vicious men over-reach'd *[y^e wicked man,]* as it were, & engag'd *[him]* contrary to *[his]* their natural inclinations in a glorious & commendable course of action, *[and made many notorious sinners, who had no concern for his glory or y^e good of their neighbour, very serviceable in their Generation, & great benefactors to Mankind.]* For we may further observe, y^t men of y^e greatest abilities are most fir'd with Ambition, & y^t on y^e contrary mean & narrow minds are least actuated by a desire of Fame; *

[Margin, PL III]

* In maximis & splendidissimis ingenijs plerumq existit Ambitio.—Cicer: Offic.

whether it be, y^t y^e sense of their own incapacities makes 'em despair of attaining it; or y^t they have not enough range of thought to look out for any good, y^t do's not more immediately relate to their necessity or interest; or y^t *[God himself]* providence in y^e very frame of their Souls would not subject 'em to such a passion, as would be useles to y^e World & a torment to themselves. *[But y^t I may not lose myself on so wide & common a subject, I shall endeavour to show y^e folly of seeking after Fame from y^e following considerations.*

1. *Because Fame is an End difficultly obtain'd and easily lost.*
2. *Because it brings y^e Ambitious Man very little happiness; but subjects him to much dissatisfaction & uneasiness.*
3. *Because it hinders him from obtaining an End, w^{ch} he ha's abilities to acquire, & which is accompany'd with fullness of satisfaction.*

*First then; Fame is an End difficult to be obtain'd.]**

* Were not this [*passion for glory*] *Desire of Fame* very strong
[*in men*] y^e difficulty of obtaining it and y^e danger of Losing
it when obtain'd would be sufficient to deter [*men*] a man
from so vain a pursuit.

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How few are there, who are furnish'd with abilities sufficient
to recommend their actions to y^e admiration of the world, & to
distinguish y^mselves from y^e rest of Mankind? Providence for y^e
most part sets us upon a level, & observes a kind of proportion
in its dispensations towards us: if it renders us perfect in one
accomplishment, it generally leaves us defective in another; and
seems carefull rather of preserving every [*single*] person from
being mean & deficient in his qualifications, yⁿ of making any
single one eminent or extraordinary. And among those who are
y^e most liberally gifted by Nature, & accomplish't by their own
industry, how few are there, whose virtues are not obscur'd by
y^e ignorance, or prejudice, or envy of their beholders? Some men
can't discern between a noble & a mean action; others are apt to
attribute 'em to some false end or intention; and others purposely
mis-represent, or put a wrong interpretation on them.

But y^e more to enforce y^s consideration we may observe; y^t
those are generally most unsuccessful in their pursuit after Fame,
who are most desirous of obtaining it.*

[Margin, Pl. III.]

[* *Quò minus gloriam petebat, eò magis assequabatur.*

Sall: de Catone.]

* It is Sallust's Remarke upon Cato that y^e [*more*] *less* he
coveted Glory the more he acquired it.

[*Moss*] Men take an ill-natur'd pleasure in crossing our inclina-
tions, & disappointing us in what our hearts are most set upon:
when therefore they have discover'd y^s passionate desire of Fame
in y^e Ambitious, (as no temper of mind is more apt to show
itself) they become sparing & reserv'd 'in their commendations;
they envy him y^e satisfaction of an applause, & look on their
praises rather as a kindness done his person, than as a tribute

paid to his merit. Others, who are free from y^e naturall per-
 verseness of temper, grow wary in their praises of one who sets
 too great a value on 'em; least they raise him too high in his
 own Imagination, & by consequence remove him at a greater
 distance from themselves. But further, this desire of Fame
 naturally betrays y^e Ambitious Man into such indecencies, as are
 a lessening to his reputation. He is still afraid, least any of his
 actions should be thrown away in private; least his deserts should
 lie conceal'd from y^e observation of the World, or receive any
 disadvantage from y^e reports *which* others make of 'em. This
 sets him on empty boasts & ostentations of himself, & on y^e vain,
 fantastick recitals of his own merit; his discourse generally leans
 one way, & whatever is y^e subject of it tends obliquely either to
 y^e detracting from others, or y^e extolling of himself. For vanity
 is y^e natural weakness of an ambitious man, which exposes him
 to y^e secret scorn & derision of those he converses with, & ruins
 y^t character, he is so industrious to advance by it: for thō his
 actions are never so glorious, they lose their lustre, when they
 are thus drawn at large, & set to show by his own hand; & as
 y^e World is more apt to find fault, yⁿ to commend, y^e boast will
 probably be censur'd, when y^e great action, y^t occasion'd it, is
 forgotten. Besides, y^s very desire of fame is look't on as a
 meanness & imperfection in y^e greatest Character. A solid &
 substantiall greatness of Soul looks down with a generous
 neglect on y^e censures & applauses of y^e multitude, & [*sets*] *places*
 a man beyond y^e little noise & strife of tongues. Accordingly
 we find in our selves a secret awe & veneration for [*His*] the
 character of *one* who moves above us in a regular & illustrious
 course of virtue, without any regard to our good or ill opinions
 of him, our reproaches [*&*] or commendations [*as*] *as* [*O*] on y^e
 contrary, 'tis usual for us, when we would take off from y^e fame
 & reputation of an action, to attribute it to vain-glory, & a desire
 of Fame in y^e actor [*;*]. [*and we think it no small blemish in a*
great Man to be ambitious, & a lover of praise.] Nor is y^s com-
 mon judgement & opinion of Mankind ill-grounded, for certainly
 'tis no great bravery of Mind to be work't up to any noble action

who sets too great a value on 'em; least they raise him too high in his own Imagination, and by consequence remove him at a greater distance from themselves. But further, this desire of Fame naturally betrays y^e Ambitious Man into such indecencies, as are a lessening to his reputation. He is still afraid, least any of his actions should be thrown away in private; least his defects should lie conceal'd from y^e observation of the World, or receive any disadvantage from y^e reports, which others make of 'em. This sets him on empty boasts & ostentations of himself, & on y^e vain, fantastick recitals of his own merit; his discourse generally leans one way, & whatever is y^e Subject of it, tends obliquely either to y^e detraction from others, or y^e extolling of himself. For vanity is y^e natural weakness of an ambitious man, which exposes him to y^e secret scorn & derision of those he converses with, & ruins y^e Character, he is so industrious to advance by it: for tho' his actions are never so glorious, they lose their lustre, when they are thus drawn at large, & set to show by his own hand; and as y^e World is more apt to find

by so fordid & selfish a motive, & to do that out of a desire of Fame, which we could not be prompted to by a dis-interested love to mankind, or a generous passion for y^e glory of [*our Creatour.*] *him that made us.*

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Thus [*we see, y^t is* Fame [*is*] an End difficult to be obtain'd by all [*men*], but particularly by those, who [*have y^e greatest desire for it*] *thirst after it the most eagerly*, since most [*people*] *men* have so much ill-nature or cautiousness, as not to gratify & feed y^e vanity of an ambitious man; and since y^e very [*desire of*] *thirst after* Fame naturally betrays him into such indecencies, as are a lessening to his reputation, & is it self look't upon as a weakness in y^e greatest character.

In y^e next place, Fame is easily lost, & as difficult to be preserv'd, as it was at first to be acquir'd.

There are many passions & tempers of mind, which naturally dispose us to depress & vilify y^e merit of one rising in y^e esteem of [*y^e world*] *Mankind.* All those, who [*at first set out*] *Launched in to the World* with y^e same advantages, & were once look't on as his equals, are apt to think y^e praise of his merits a reflection on their own indeferts; and will therefore take care to defame him with y^e scandal of some past action, or derogate from y^e worth of y^e present, y^t they may still keep him on y^e same level with themselves. The like kind of consideration often stirs up y^e envy of such, as were once his Superiours; who think it a detraction from their merit to see another get ground upon 'em, & over-take 'em in y^e pursuit of glory, and will therefore endeavour, [*all they can,*] to sink his reputation, y^t they may y^e better preserve their own. Those, who were once his equals, envy & defame him, because they now see him their superiour; and those, who were once his superiours, because they look upon him as their equal.

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But further, a man, whose extraordinary reputation thus sets him up to y^e notice & observation of Mankind, draws a great many eyes upon him; y^t will narrowly inspect ev'ry part of him, consider him nicely in all views, & not be a little pleas'd, when they have taken him in y^e worst & most disadvantageous light; for th[*ose*] *ere* are many, y^t find a pleasure in contradicting y^e com-

mon

mon reports of Fame, & spreading abroad y^e weaknesſes of an Exalted character. They publiſh their ill-natur'd discoveries with a ſecret pride, & applaud themſelves for y^e ſingularity of their Judgement; y^t ha's ſearch'd deeper, yⁿ others, detected what y^e reſt of y^e world have over-look't, & found a flaw in what y^e generality of Mankind admires. Others there are, y^t proclaim y^e errors & infirmities of a great Man with an inward ſatisfaction & complacence; if they diſcover none of y^e like errors & infirmities in themſelves: for whilſt they are expoſing another's weakneſſes; they are tacitly aiming at their own commendations, who are not ſubject^d to y^e like [*infirmities*] *weakneſſes*; and are apt to be tranſported with a ſecret kind of vanity to ſee themſelves ſuperiour in ſome reſpects to one of ſo ſublime & celebrated a reputation. Nay, it very often happens, y^t none are more induſtrious in publiſhing y^e blemiſhes of an extraordinary reputation, yⁿ ſuch as lie open to y^e ſame cenſures in their own characters; as either hoping to excuſe their own defects by y^e authority of ſo high an example, or, [*as it ſometimes falls out,*] raiſing an imaginary applauſe to themſelves for reſembling an Exalted name, tho' in y^e blameable parts of it's character. If all y^e fails, yet very often a vain oſtentation of wit ſets a man on attacking an eſtabliſh't name, & ſacrificing it to y^e mirth & laughter of thoſe about him. A Satire or a Libel on one of y^e common ſtamp never meets with y^t reception & approbation among it's readers, as what is aim'd at one, whoſe merit or ſtation ſets him upon an eminence, & gives him a more conspicuous figure among Men: whether it be, y^t we think it greater art to expoſe, & turn to ridicule a man, whoſe character ſeems ſo improper a ſubject for it; or y^t we are pleas'd, by ſome ſecret kind of revenge, to ſee Him taken down, & humbled in his reputation, & in ſome meaſure reduc'd to our own rank, who had ſo far rais'd himſelf above us in y^e reports & opinions of Mankind. Thus we ſee, how many dark & intricate motives there are to detraction & defamation, and how many malicious ſpies are ſearching into y^e actions of a great Man, who is not alwaies y^e beſt prepar'd for ſo narrow an inſpection; for we *may* generally

observe, y^t our admiration of a famous Man lessens upon our nearer acquaintance with him,*

No. 256.

[Margin, Pl. III.] * [*Paratu magno, majore famâ, uti mos est de ignotis.—Tacit.*]
[*Omne ignotum pro magnifico est.—Tacit.*]

& y^t we seldom hear y^e description of a celebrated person without a catalogue of some notorious weaknesses & infirmities. The reason may be, because any little slip is more conspicuous & observable in his conduct, yⁿ in another's, as it is not of a piece with y^e rest of his character; or because 'tis impossible for a man at y^e same time to be attentive on y^e more important parts of his life, & to keep a watchfull eye over y^e more inconsiderable circumstances of his behaviour & conversation; or because, w^t [*I*] we have [*consider'd*] observed, y^e same temper of mind, w^{ch} inclines us to a desire of Fame, naturally betrays us into such slips, and un-warinesses, as are not incident to men of contrary disposition. After all, it must be confess'd, y^t a noble & triumphant merit often breaks through & dissipates these little spots & sullies in it's reputation; but if by a mistaken pursuit after Fame, or through human infirmity any false step be made in y^e more momentous concerns of life, the whole Scheme of ambitious designs is broken & disorder'd. The smaller stains & blemishes may [*indeed*] die away, & disappear amidst y^e brightness, y^t surrounds 'em; but a blot of a deeper nature casts a shade on all y^e other beauties, & darkens y^e whole Character. How difficult therefore is it to preserve a good name, when he, that ha's acquir'd it, is so obnoxious to those little weaknesses & infirmities, as are a great diminution to it, when discover'd; especially, when they are so industriously proclaim'd & aggravated by such, as were once his superiours or equals, such as would fet to show their judgement or their wit, & such as are guilty or innocent of y^e same slips & mis-conduct in their own behaviour? *

[Margin, Pl. I.] [* . . . *Jure perhorru
Late conspicuam tollere verticem.—Hor.*]

But were there no such dispositions in others to censure a famous Man, nor any such miscarriages in himself; yet would he

meet

thinks, it falls short of his merit; how will he be able to bear himself up under scandal & defamation? For y^e same temper of mind, y^t makes him desire fame, makes him hate reproach; if he can be transported with y^e extraordinary praises of Men, he can be as much dejected with their revilings.*

[Margin, Pl. III.]

* [*Sic leve, sic parvum est, animum quod laudis avarum
Subruit, aut reficit.—Horat.*]

How little therefore is y^e happiness of y^e Ambitious Man, who gives every [*man*] *one* a dominion over it, who thus subjects himself to y^e good or evill speeches of others, & puts it in y^e power of every malicious tongue to throw him into a fit of Melancholy, & destroy his naturall rest, & repose of Mind? Especially, when we consider, y^t y^e world is more apt to censure, than applaud, & himself fuller of i[n]firmities] *imperfections*, than virtues. We may further observe, y^t such a Man will be more griev'd for y^e loss of Fame, than he could have bin pleas'd in y^e enjoyment of it; for tho' y^e presence of this imaginary good [(as *I have before shown*)] can't make us happy, y^e absence of it may make us miserable: because in y^e enjoyment of an object we only find that share of pleasure, which it is capable of giving us; but in y^e loss of it we don't proportion our grief to y^e real value, it bears, but to y^t value, which our fancies & imaginations set upon it.

So inconsiderable is y^e satisfaction, y^t Fame brings along wth it, & so great y^e disquietudes, to which it makes us liable. The desire of it stirs up very uneasy motions in y^e mind, and is rather inflam'd, yⁿ satisfy'd by y^e presence of y^e thing desir'd. The enjoyment of it brings but very little pleasure, tho' y^e loss or want of it be very sensible & afflicting; and even y^s little happiness is so very precarious, y^t it wholly depends on y^e wills of Others. We are not only tortur'd by y^e reproaches, which are offer'd us; but are disappointed by y^e silence of Men, when 'tis unexpected, & humbled even by their praises, when they seem to defraud us of what is our due.

[3^d. *The pursuit after Fame will hinder us from obtaining an End, y^t is attended with infinitely more certainty & satisfaction, namely,*

namely, *y^e Salvation of our Souls; which every one ha's abilities to work out for himself, & which brings along with it fullness of Joy & pleasures for evermore. How y^e pursuit after same hinders us in y^e attainment of y^e great End, I shall leave y^e Reader to collect from these three following considerations.*

No. 257.

1st. *Because y^e strong desire of Fame breeds several vicious habits in y^e Soul.*

2^d. *Because those actions, which are apt to procure Fame are not in their nature conducive to Salvation.]*

[Margin, Pl. I.]

* [*Ambitio multos mortales falsos fieri coegit, aliud promptum in Linguâ aliud clausum in pectore habere, &c.—Sallust:]*

[3^d. *Because, if we should allow y^e same actions to be y^e proper instruments either of making Men famous, or of procuring their Salvation, they would nevertheless fail in y^e attainment of y^e last end, if they proceeded from a desire of y^e first.*

I shall close up all with y^e natural reflection,] From all this I think we may make a natural conclusion y^t it is y^e greatest folly in y^e world to seek y^e praise or approbation of any Being, besides [our God] y^e Supreme, & that for these two reasons; because no other Being can make a right judgement of us, & esteem us according to our merits; and because we can procure no considerable benefit or advantage from y^e esteem & approbation of any other Being.

No other Being, [*but God*] can make a right judgement of us, & esteem us according to our merits. Created Beings see nothing, but [*y^e*] *our* Out-side [*of us*], & can only frame a judgement of us from our exterior actions & behaviour; but how unfit these are to give us a right notion of each other's perfections, [*will*] *may* appear from [*y^e following*] *several* considerations. There are many virtues, w^{ch} in their own nature are incapable of any outward representation; many silent perfections in y^e Soul of a [*n upright*] *good* Man, w^{ch} are great ornaments to human nature, but not able to discover themselves to y^e knowledge of others. They are transacted in private without noise or show,

